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SEPTEMBER, 1920

TABLE OF CONTENTS

THE EVENING WALK, A PORTRAIT OF SIR CHRISTOPHER
AND LADY SYKES BY GEORGE ROMNEY.....Frontispiece

HUNTING OLD-TIME WALL-PAPERS,
Six illustrations By GRACE LINCOLN TEMPLE 381

IMPORTANT ADDITIONS TO THE BOOTH COLLECTION,
One illustration By LEONARD LANSON CLINE 390

CATCHING UP TO JOHN ROGERS, By WALTER PRICHARD EATON 392
Four illustrations

THE STREET OF LITTLE CLUBS,
One illustration By ELEANOR PALMER WILLIAMS 398

A PAINTER OF PUEBLO INDIANS..By ROSE HENDERSON.... 400
Five illustrations

EDITORIAL: THE NATIONAL GALLERY OF ART..... 406

NOTES

ITEMS

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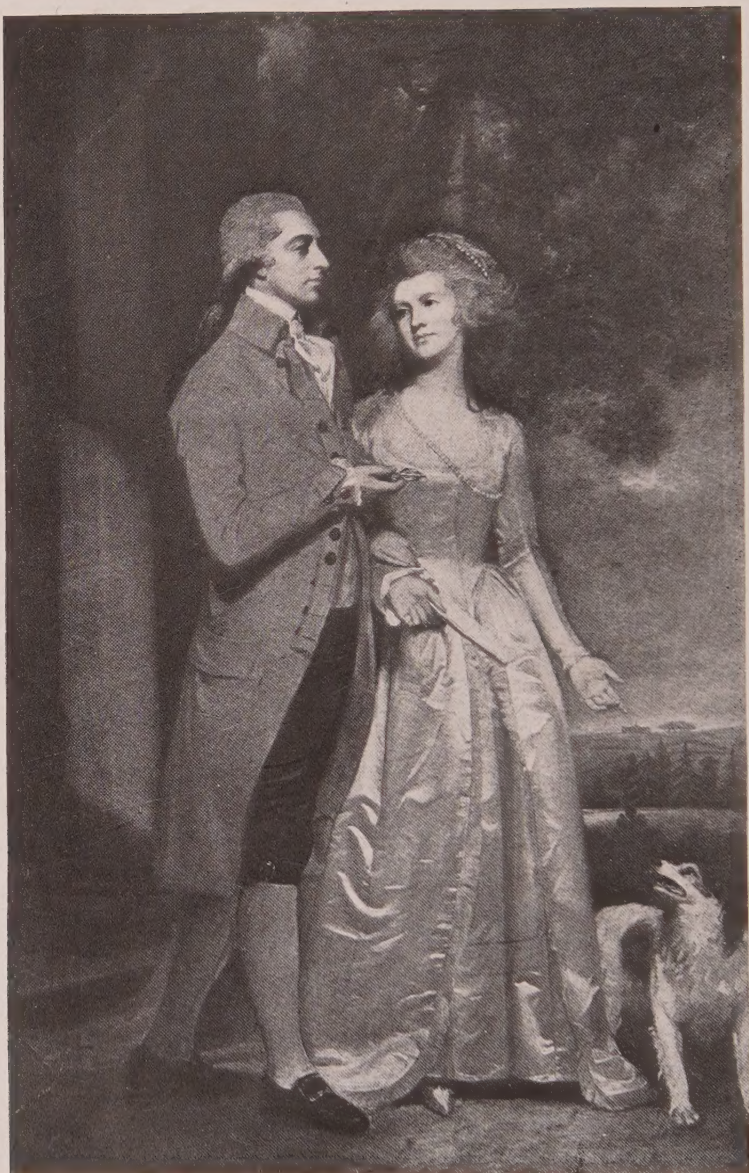
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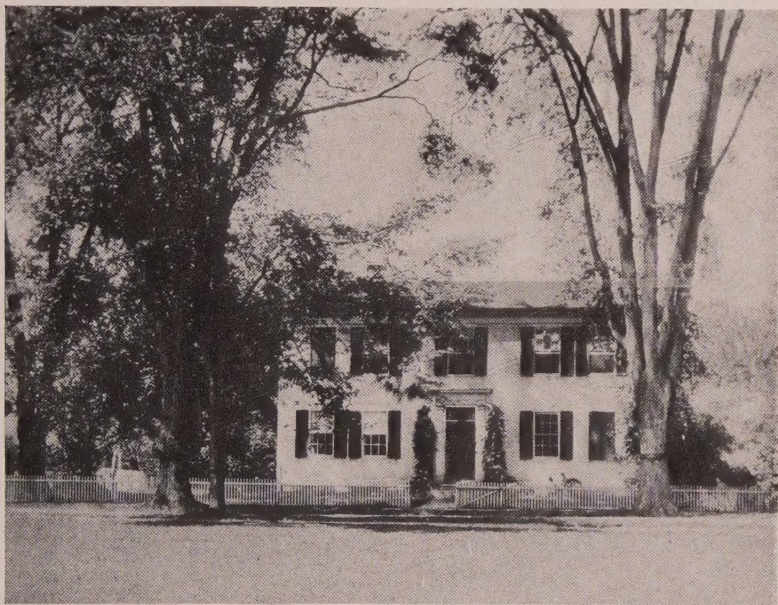
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HOUSE OF PROF. YOUNG, DARTMOUTH COLLEGE, HANOVER, N. H.

HUNTING OLD-TIME WALL-PAPERS

BY GRACE LINCOLN TEMPLE

THREE summers ago, accepting the invitation of a friend to motor with her in New England, we determined to "hunt something" as we went—believing that in having a definite object as you go, you not only learn more about it, but also enlarge your grasp of other accompanying things.

This time, deliberately choosing among our interests in the early belongings of the New England people and the furnishings of their homes, we decided that we would search for the houses where still exist some of the old-time scenery wall-papers, which enriched their rooms in Colonial days.

The choice was made because we had just read the only book to be had on this subject, "Some Old-Time Wall-Papers," by the late Kate Sanborn, who is probably best known through her "Wit of Women" and "Adopting an Abandoned Farm."

We were drawn toward the less generally sought-out places and felt that to start aright we should first see the pictorial paper in the house at Hanover where Miss Sanborn first saw the day. "For although," said she, "I was a native of New Hampshire, I was born at the foot of Mount Vesuvius," referring to the Bay of Naples paper on the walls of her home. So to Hanover we went.



"BAY OF NAPLES" PAPER FORMERLY IN THE RECEPTION ROOM OF DUNBAR HALL, PHILLIPS ACADEMY, EXETER, N. H.

We found that Professor Sanborn's house had been taken down to make place for Sanborn Hall of Dartmouth College—but the portion containing this wall-paper was fortunately preserved.

Once inside this room, we too felt the spell of its pictured walls. Familiar places were recognizable in the panorama of the paper. It was a wall full of interest done in good tones of varying grays and made a continuous picture around the room with no repetition of scenes.

This same Naples paper, imported for this house in 1810, was used also in a house in St. Johnsbury, Vt., and at Phillips Academy, Exeter, N. H., in the reception room of Dunbar Hall, but the latter was unfortunately destroyed when the building was burned some ten years ago.

After seeing this Sanborn room, we then tried to find a paper known as "The Seasons," which the Sanborn book refers to as in the home of a Professor Young of Dartmouth, and to our dismay we were

told the house had been torn down in 1902. But we asked if the paper had been saved and, if so, where could it be seen.

It was finally located but found to be in fragments in the loft of one of the College buildings. It had been much prized, however, and so removed from the walls with utmost care. But so difficult a task could only result in considerable tearing and marring of the paper, even in having some of the plaster adhere to it. The necessary soaking or steaming process for its removal had caused the paper to separate into its original sheets, of about eighteen inches square, in which these earliest-of-all wall-papers were made. Its excellent drawing at once attracted us, and its coloring was seen to be a warm-toned French gray, more roseate than that of the "Bay of Naples" paper. We lingered to put a few of the squares together—enough to discern fields where gleaners were binding into bundles the ripened grain, while others tossed the bundles on to well-loaded wagons drawn by

fine farm horses—enough to see it was the "Summer Season." But time pressed and reluctantly we left, wondering about Spring and Autumn and Winter—if any parts of them were missing and what was to become of these loose "scraps of paper."*

A house in Windsor, Vt., where once President Monroe was entertained, was next hunted out, for it contains a scenic paper put on when the house was built in the very late eighteenth century. The scenes set forth in it were most foreign in character, representing apparently no one place, nor one type of architecture, for while there were Doric buildings and detached Corinthian columns, partly in ruins, there were also Gothic castles; and an ancient type of ship on the waterway in the foreground, suggesting those used long ago on the Mediterranean, and in the distance there were mountains, partly snow-covered, that might have been the Alps. Probably the artist intended his composition to be reminiscent of Classic buildings and their Italian surroundings. This paper was also done in grays, but a bluer, and so colder gray than the "Bay of Naples" and "The Seasons" papers.

All through the Connecticut River valley are houses, from the humble story-and-a-half frame dwellings, to the more stately mansions, with column-carried pediments and finely proportioned panelled woodwork within, possessing rare and delightful examples of these more than century-old wall-papers. Not all unfold continuous panoramas of landscape and architecture on so large and grand a scale as the foregoing, but some that have little scenes, confined to small medallion-shaped spaces, which are repeated at regular intervals on the wall, as in a mansion in Claremont, N. H., where the paper, put on prior to 1797, had in these little scenes, groups of people masquerading as shepherds and shepherdesses, idling among the trees and shrubbery of their rustic surroundings.

*Two years later when motoring through Hanover, the author of this article found these little squares of wall-paper still lying in the same useless pile and begged the privilege from the college authorities of piecing them together. The privilege was readily granted. After much toil the work was accomplished and the Four Seasons were once more to be seen completely pictured, not a single section being missing. After this labor of love was finished and the great picture puzzles together, the photographs which we reproduce herewith were made.—THE EDITOR.

The repetition of these scenes, geometrically, on the wall, resulted in apparent stripes and spots—the spot being the picture. In this case, lest one scene become too monotonous, by constant repetition, it was alternated with another of about the same dimensions and character, and these major motives were further relieved by a lesser, of secondary interest and size. This paper was most pleasing in its beautifully mellowed toning of wood-browns on a subdued, old-ivory ground; and it was crowned with a narrow conventionally garlanded border having a simpler border at the wainscot line. In both of these a most detectable, true French blue was introduced in the little vases and devices between the garlands, giving just the needed life and contrast.

Another paper of this geometrically designed type, was seen in an old brick house a few miles from Claremont. It was put on in 1788 and though of most delicate grays on a pearly-colored ground with touches here and there of clear, crisp green and rose, and lavender and blue, it had faded hardly at all in the hundred and thirty-one years it had stood there. Had we the secret of this dye-making today, what would it not mean to our industries! The miniature scenes, repeated often, were separated by stripes of delicate leafage and had in them sportive little people—a happy lad and lassie flying through the air with much abandon, propelled by tiny wings. As if impatient of the then-to-be-developed wonders of aircraft travel of today, they had donned their own wee wings and flown off in a spirit of "what care I?" Very merry and pleasing was this little picture, reflecting in its own slight way, the care-free joys of Trianon days.

Later on we motored to the town of Sudbury, Mass., midway between Boston and Worcester, where is situated the "Wayside Inn" of Longfellow fame. A night was spent in this old hostelry which, years ago, sheltered General Lafayette, and as we chatted in the ancient tap-room, with the proprietor, ready with anecdotes of bygone days, he offered to show us the Lafayette room (which privilege we had longingly awaited) where still is the very paper that adorned its walls on the famous night when the French hero slumbered



THE SEASONS—SUMMER—PAPER FORMERLY IN HOUSE OF PROF. YOUNG, DARTMOUTH COLLEGE, HANOVER, N. H.

there. The coloring was light and quiet in tone and the pattern simple—a scrolling vine arrangement of the Canterbury-bell, gracefully combined with feathery foliage—"unpretending" as the English say—but satisfactory in its very simplicity for a bedroom wall.

Close to Sudbury lies the little village of Wayland, where we were most anxious to see a pictorial paper of the panorama type—known as "The Lady of the Lake"—in the Hayward house. We suddenly became timid, lest the intrusion of a visit might disturb the busy talented owner, but such fears were quickly dispelled by the cordial greetings of Mrs. Hayward, none other than the genial Beatrice Herford herself. She even seemed pleased at our interest and told us of her own fondness for this old, old paper, and how she had frequently pasted back any of its wayward edges.

There was in it a distance of Scottish hills, some forest-clad, others with bold, jutting, craggy peaks above more gentle slopes. On one of the turf-grown hillsides was shown the "gathering of the clans" and beyond many horsemen followed the hounds—illustrating "The Chase" as told in the first canto of the poem.

"A hundred dogs bayed deep and strong,
Clattered a hundred steeds along."

On another wall, more hills partly encircled the silvery waves of Loch Katrine, and barely disclosed the "Wooded Isle." In her frail skiff the lovely Ellen, of sylvan grace and stately mien, having left its willowed edges far behind, was approaching the opposite side of the lake when, lo! . . . by a sudden sound,

"The maid alarmed with hasty oar,
Pushed her light shallop from the shore."

and there the Hunter

"Stood concealed amid the brake
To view the Lady of the Lake."

This interestingly-storied paper is also used in a house in Milton, Mass. The story part is all in grays—the only other coloring being in the dado effect, a design of a balustrade in white on a deep green ground.

We were fortunate in locating another of our "quests," near Worcester, in the town of Leicester. This time a paper known as the "Alhambra" pattern—very different from the others—for it had regu-

larly and closely repeated little rectangles, each containing one or two scenes, suggestive of the Alhambra; one showing the famous fountain in the Court of the Lions, the other the interior of one of the richly decorated halls. Moorish "horse-shoe" arches, carried by slender columns, framing these little panels, had upon them a wealth of elaborate, interlacing ornament, picked out in the true Saracenic colors, prescribed by the Koran, blue, vermilion and gold, much gold that still remained untarnished.

But one of the most interesting and really beautiful of all these old-time pictorial papers was seen in Thetford, Vt. It was put on the parlor of this house in 1818, having been brought over from France by a sea captain, for a wedding present; for so rare and choice were these papers in those early days that a bride was proud and fortunate to have one for her best "front room." Such a one was numbered among the wedding gifts of Dorothy Quincy, bride of John Hancock in 1775. It is still to be seen in her Quincy home, now owned by the Colonial Dames of Massachusetts.

This paper, in the Thetford house, at once captivated and held us by its pure charm, charm of color, charm of theme, and charm of rendering. It set forth in one broad panorama the French city of Lyons on the river Rhone, remarkably engaging in all its pretty detail and artistically portrayed in alluring color—great sweeps of pleasing tones. Color—full and rich—in places almost scintillating—very varied withal, yet never garish—so much pure harmonious color that one was really joyous in its midst.

On the unbroken wall, opposite the door, buff-hued buildings of the city stretched in an interesting and perfect perspective from corner to corner, interspersed occasionally by groups of green Lombardy poplars, making a nearly horizontal and delightfully varied band, as it were, which formed the focal mass of the whole wall composition. This was reinforced below, by an embankment bordered with a row of trimmed plane trees, in stiff procession, just as one sees them on the promenade by the lake at Lucerne. And below this fortifying embankment, the broad sweep of the river made the semblance of a second horizontal motive in the wall composition, its color



SECTION OF PAPER FORMERLY IN THE YOUNG HOUSE, HANOVER, N. H.,
LIKE THAT IN HOUSE AT WINDSOR, VT.

being that exquisitely softened blue of the Swiss waterways and lakes, a true aquamarine, a shade seen only in mountainous countries. The expanse of the river was enlivened by many crafts of ancient pattern, plying hither and yon—some for the river trade laden with much produce—others purely for pleasure, as house boats, canoes, even a floating bath house. On the lower shore of the river was a foreground of grassy fields and shrubbery, dotted with gaily attired people, some in coats of red, lending vibrant touches to the rich green foliage, its shadows deepened almost to indigo. This lowest horizontal plane was full of incident—here children were at play—there a lovely belle in daintily befrilled frock and poke bonnet with waving plumes,

held converse with a fair cavalier wearing coat cut swallow-tail and high-topped hat; and farther on a comely maiden held her distaff as if having finished her spinning. Above and beyond the horizontal city's varied buildings, there was an undulating and soft hazy-green distance, from which hills arose (the tallest centering the wall), and spreading over all was the azure sky, flecked with fleecy clouds. And as if to prevent, in all this, too prevailing a feeling of the horizontal, the artist had with intention, superimposed now and then a tall tree in full foliage, reaching from wainscot to ceiling, as a vertical and counter motive in the composition, giving thereby the needed contrast in finely felt proportion. On the wall over the very good

Colonial mantel lay again the river and the city, but with different river activities and different buildings in the city, here a cathedral, there a walled-in monastery, yonder a spire, while the row of dwellings with their several étages along the river promenade showed many fascinating little awnings at the windows and balconies. At one point on the water's edge, a floating wash-house, common to foreign river-towns, attracted the eye; here a toiling woman had blanched her sheets and linen and her "good man" was seen hanging them to dry on the line.

To me, this paper teemed with interest, yet no one motive of either architecture or homely incident was overwrought or aggressive. It was laden with full harmonious color—color delightful to live with—color that included predominating and exquisitely modulated blues, varying up and down the scale, from azure and turquoise to ultramarine, supplemented by cool, mellow, quieting greens in distance and foreground. These contrasted with the ivory and umber-toned architecture, topped as it was in its roofs with softened dull reds—the latter a sort of echo of the occasional vermilion notes in the garments of the personages, and gave to the whole a highly decorative value, making a wall treatment most refreshing and enlivening yet in its handling sufficiently controlled and restrained. For a scenic paper it fulfilled the requirements of good design in wall decoration, maintained a consistent unity throughout the entire panorama, both as to scenes depicted, their grouping and the able manner of their handling. It seemed also to have the merit of being drawn by the artist expressly for paper. In other words, drawn for the medium in which it was to be produced, to be and to look like paper, with no thought of its simulating tapestry, and thus free from imitation. Surely productions such as this showing the genuine effort of real genius and skill are worthy of admiration, of study—and a "quest."

Not all scenic papers were as successfully and as finely composed as this, with the thought in the mind of the designer to make of them a decoratively pictorial wall treatment and not a picture pure and simple. But therein lies the skill.

Some skill had also to be used in applying

these scenic papers to the walls, to assure proper spacing and centering, so that some one of the principal scenes, or buildings or persons should not be cut squarely in two by a door or window. Much difference in the judgment and ability displayed in this particular is to be seen in these old houses, just as today the results of some workmen are better than those of others. But with these early papers, coming in small sections, there was inevitably much more difficulty in hanging than now, when several yards can be unrolled at a time. One writer mentions "much trouble in matching, sufficiently well, the two sides of the face of the little 'God of Love' to preserve his natural expression of roguishness and merry consciousness of power." And again one reads that "the family often joined in the task of making the paste, cutting the paper and putting it on the walls. This even was not beneath the dignity of General Washington, who, with the assistance of General Lafayette, hung on the walls at Mount Vernon, a paper which he had purchased abroad, accomplishing the work in time for Mistress Washington to have the Mansion in readiness "for the morrow's ball in honor of the young Marquis."

The production of wall papers goes back quite far into history, the Chinese being the first to make them, painting and printing them by hand from hand engraved wooden blocks, on hand-made paper, in rectangular sheets of about eighteen by twenty inches. Chinese and Indian patterns were used, some with pagodas, although the "Cultivation of Tea" was a favorite subject. These papers found their way into Arabia, through Chinese prisoners. Later they were carried by Dutch traders from China into the Netherlands and from there exported to France and England; and by about the middle of the eighteenth century, they were brought direct to England from China. Even a little before this, as early as 1735, a few were carried over-seas to the Colonies, and we read of this "Cultivation of Tea" paper being placed in a Dedham, Mass., house in 1763. For the following seventy years and more, many of the Atlantic Coast towns, as well as those inland, had homes rich in the possession of these really beautiful hand-blocked papers, the greater number of them being elaborately scenic in their



THE SEASONS—AUTUMN—PAPER FORMERLY IN HOUSE OF PROF. YOUNG, DARTMOUTH COLLEGE, HANOVER, N. H.



THE SEASONS—WINTER—PAPER FORMERLY IN HOUSE OF PROF.
YOUNG, HANOVER, N. H.

character. Soon after their importation from China to the Continent, England and France began manufacturing them, much rivalry existing; and it is said "England advanced in the art of paper making during the time the French were planning their Revolution, and that the importation into France of papers was checked by a heavy tax, so that they became a precious and costly possession. They were often sold when the owner was leaving a room" as, evidenced by the following advertisement: "Dec. 17, 1782, To let:—large room, with mirror over fire-place, and paper, which the owner is willing to sell."

This is better understood since we know that papers then were sometimes mounted on canvas and hung loosely on the walls.

It was not until nearly the end of the eighteenth century that improved methods for the manufacture of wall-paper in strips, and finally in rolls, so familiar to us, made a basis for the gradual development of so

important a factor in our home furnishings of today.

With hundreds of machine-made patterns to make choice from now, it is hard indeed to realize the great amount of time and labor required (to say nothing of patience) to accomplish with these little sheets a complete pattern for a single room of these earliest wall-paper hangings; and it is almost impossible to believe the actual fact that some of them—like the well known "Cupid and Psyche"—took fifteen hundred blocks to produce, while the famous "Eldorado" required eighteen hundred, and one known as the "Chasse au Sanglier," more than four thousand. In recent years this "Eldorado" paper and others of which the original blocks had been saved have been very successfully reproduced by machinery in Alsace.*

There was much diversity in the subjects

*NOTE.—Many of these it is understood were destroyed during the war.

selected for portrayal in these first small-sheeted papers. Some were Biblical, a greater number were taken from mythology, while others showed scenes that were oriental and tropical. Some were placidly pastoral, others graphically depicted the Hunt for Stag or Fox, while still others set forth, with a few recognizable buildings in them, noted cities on a waterway, known as the "Famous Port Series," "Constantinople, on the Bosphorus," "Gallipoli, on the Dardanelles," "Paris, on the Seine," besides those previously alluded to. There was even, later, a paper entitled "Scenic America," (requiring two thousand blocks), showing Boston Harbor, Niagara Falls, and an engaging view of West Point on Parade Day. Some papers told the familiar tales of "Mother Goose" and one had a design of "Little Inns" with swinging signs marked "Travellers Rest" and "Good Ale Sold Here," the latter long antedating our recent legislative measures. No dearth

of themes was there for the imagination and talents of the artist to play upon in designing these fanciful and superb papers of the long ago.

Unfortunately, too few have survived. Some unavoidably destroyed, but alas! some that like their beautiful contemporaries, precious examples of Chippendale and Sheraton, unprized, have been superseded by objects less worthy that often have known no art in their making. Their loss makes it the more to be urged that all now remaining in the homes of early America be retained and safeguarded, or if perchance from necessity they must be removed, that they find their way into safe repositories for preservation, among the treasures of a historical or art museum.

These papers have not only an historic interest for the part they played in our Colonial domestic architecture, but they deserve attention and preservation because of their intrinsic artistic worth.

IMPORTANT ADDITIONS TO THE BOOTH COLLECTION*

BY LEONARD LANSON CLINE

QUITE recently several pieces have been added to the George G. Booth collection of bronzes, pottery, jewelry and modern craftsman work which occupies the main first floor gallery at the Detroit Institute of Arts and overflows out into the corridor. Included in the list are a wrought-iron grille by Samuel Yellin, a work of fascinating intricacy and beautiful design, several small porcelains from the studio of Mrs. Adelaide A. Robineau, a sample of the work of Louis Tiffany and an enamel plaque from the Edward Caldwell Co. More interesting than all of them, and one of the few most important objects in the entire collection, is a baptismal font in silver and enamel which represents the work of several craftsmen and designers. It was taken to the museum and installed after being exhibited a few days at the Society of Arts and Crafts.

The mediaeval practice was to have

expert craftsmen, artists and designers work together on a commission, so that the result of this harmonious collaboration was an object one could not ascribe, save in its various details, to any one individual. Then the arts and the crafts became more or less estranged; the architect did not consult as an authority the sculptor who was to ornament the exterior and the painter who was to adorn the interior of his building, and so on down the line; and the result of this inharmonious lack of co-operation was bad, unbalanced work. Nowadays the practice of the middle ages is become the ideal of artists and craftsmen; institutions such as the American Academy of Rome have been organized with the restoration of the old concord of the various arts and crafts as a principal object; and the baptismal font at the Detroit Institute of Arts is a perfect example of that manner of work.

James F. Woolley was selected as the silversmith to execute the plans, and he has

*This account was originally written for and published in the *Detroit News*.

been laboring at this task for the past two years. All the architectural ornament and raised work is repoussé, pounded out from the inside of the one piece of silver; and this ornamentation is so complicated and so delicate that the execution of it is considered a *tour de force*. It was found necessary

measuring only about a foot in height. Cover and cup are each conical in shape, and each is adorned with a series of six trefoil arches and little columns, with twisted fluting, rather Byzantine in feeling, and enamel rosettes or diamond-shaped panels under and over the arches. The



SILVER AND ENAMEL FONT ORDERED THROUGH THE
DETROIT SOCIETY OF ARTS AND CRAFTS FOR THE GEORGE
G. BOOTH COLLECTION OF INDUSTRIAL ART

DESIGNED BY CRAM AND FERGUSON (SUPERVISION OF FRANK
CLEVELAND), METAL WORK BY JAMES T. WOOLLEY,
ENAMEL BY ELIZABETH COPELAND

to have models for the carved work and J. Kirchmayer, the famous wood-carver of Boston, of whose work there are several important examples in the Booth collection, was selected to make them. The enamel work was done by Elizabeth Copeland, and the entire job was executed under the close personal supervision of Frank Cleveland, from the office of Cram & Ferguson.

The baptismal font is not a large piece,

columns of the cup of the font stand free and carry the vertical lines of the central band down to a base of diameter equal to the greatest diameter of the font; and behind these columns the cup tapers down to meet the more gradual ascent of the lines of the conelike base.

In an unbroken line around the lip of the cup is inscribed in Latin a quotation from the Sermon on the Mount; "Strait is the

gate, and narrow is the way, which leadeth unto life, and few there be that find it." (Matt. vii., 14). In bands around the arches on the cover are quotations also in the Latin, from Proverbs: "He that soweth iniquity shall reap vanity," and so forth. And in the arches of the base are inscribed admonitory injunctions from various parts of the Bible, such as "Judge not, and ye shall not be judged" (St. Luke vi, 37), and "Let not the sun go down upon your wrath" (Eph. iv., 26).

The cup itself is in two sections: A thin shell to hold the water which has been left loose at the wish of Mr. Booth, so that by removing it one can see from the inside how the raised ornamentation of the exterior has been wrought by the repoussé method, beaten out from within; and a container for this shell. The columns of the base were not, of course, wrought from the main piece of silver, but cast and applied; the cone-shaped ornamentation at the peak of the cover also was cast. The gold work was inlaid.

Designed from the first for its present position in the Booth collection, the font is a work which, for its purely esthetic qualities, fascinates the observer, and repays a long examination. There is added interest by the manner of its construction; and inasmuch as every artist or craftsman who participated is among the few pre-eminent figures in his line in this country, the historical value is great. Mr. Kirchmayer's wood-carving, "A Christmas in Heaven," the great panel cut from a single block which stands nearby in the Booth collection, was also designed on an explicit commission for the museum. The font takes place, with this piece of Mr. Kirchmayer's, with the Robineau porcelains, the Pewabic pottery, the metal work by Samuel Yellin and Frank L. Koralewsky, with the bronzes by Gutzon Borglum, James Earle Fraser, Bessie Potter Vonnoh and others, and with the magnificent grille designed by Thomas Hastings and executed under the supervision of the late Edward F. Caldwell, as an important object in an important collection.

CATCHING UP TO JOHN ROGERS

BY WALTER PRICHARD EATON

IN the window of a certain rural barber shop, fly-specked and dusty, stands Joe Jefferson as Rip, a small boy playing with his gun, a small girl playing with his hat and tugging at his hair for attention. The plaster has faded to the palest of pinks, faded like the memory of Jefferson himself. I often pause as I go by and think how in a few more years I shall be one of a small band of old people who saw the "immortal" Rip. Yet a few more years, and there will be nobody. This "immortality" is but in our memories. Yet what of the "immortality" of this piece of sculpture, which as you know if you were reared in the America of the later nineteenth century, is a Rogers group? What has become of all the Rogers groups which used to adorn our parlors? Have they been so completely laughed out of house and home that they exist no more? Or are they waiting in the attic a rebirth of interest, to become prized objects of historic and antiquarian

interest? Shall we ever see them displayed in our homes again? I know where six of them are—they are on a double flight of back stairs in the Metropolitan Museum, looking almost as if they were on their ignominious way to the cellar. I always feel like grasping them in my arms and carrying them away, out of that vast jungle and chaos of beautiful things, beside which they do undoubtedly look humble and even ugly; and depositing them somewhere in simple surroundings, in small country libraries, perhaps, in the history corners, beside windows which look out on a village street.

As a matter of fact, our national artistic coming of age, which may very roughly be said to date from the Columbian Exposition, was accompanied by the symptoms usual in such cases—intolerance, scorn of the past, hasty judgment and distorted perspective. We at once began to laugh at the Rogers groups, appraising them by

standards that did not really apply, and ignoring entirely the standards which did apply. The true significance, and the true beauty (for they have, in many cases, a certain beauty) of these groups we did not grasp, and we have never grasped. Perhaps some day we shall. It took us a good many years to appreciate a native maple and hickory Windsor chair.

student can now find in Boston, New York, Chicago, and even much smaller American centers, to envelop himself withal and breathe in as spur and inspiration. It was probably this very absence of academic training or esthetic atmosphere which led Rogers into the paths he took, and made his name a household word in the simpler America of the 1860's and '70's. Consider



TAKING THE OATH AND DRAWING RATIONS

John Rogers was born in Salem in 1829. He received a common school education in Boston, tried various occupations, and was fitting himself to be a mechanical engineer, when his eyes failed him. A chance sight of somebody modeling clay gave him the impulse to try his hand at this work, less exacting on the eyes. He succeeded so well at it that he became a sculptor, a sculptor self-taught, at first without European observation, without even, no doubt, the "art atmosphere" which a young

his first exhibited group which had a sale and established his reputation. Was it a pseudo-Greek Aphrodite, like Powers' "Slave?" Not at all. It was the "Slave Market." It was Uncle Tom's Cabin in plaster. It was abolitionist propaganda. It was American realism. "But," say the esthetes, "it wasn't art." We don't propose to open *that* controversy here—though we could suggest Tolstoi might have said it was art. Art or no art, it was a sculptured group which took its theme from

native life and which brought into the houses where the reproductions were exhibited the tingling interest of reality.

It told a story. Since the 1890's to tell a story in sculpture or painting is to write yourself down as hopeless. It is supposed to indicate a cheap attempt to gain interest by specious "literary" means. Behind this attitude, of course, is the quite

the marine glasses in the hand—a story delicately implied, to be sure, but none the less there. This Farragut is also beautiful and monumental. But its full richness is not grasped until we sense the wind that sweeps the quarter deck as the ship steams up the Mississippi and hear the boom of the Confederate guns.

The Rogers groups were not monu-



THE CHARITY PATIENT

justifiable feeling that an example of graphic art should be primarily lovely in line or color. It should, and the "story" pictures exceedingly often are not. But, in itself, there is not only nothing artistically wrong in a story interest, but, on the contrary, there may well reside in it a heightening and richening of the appeal. The Laocoon is a "story" piece of sculpture. So is the Shaw Memorial. So, for that matter, is the Madison Square Farragut, with the wind blowing the coat flap and

mental. Perhaps John Rogers was ambitious to do monumental work. He tried it on certain occasions (the General Reynolds statue in Philadelphia, notable for a finely studied horse, and a Lincoln late in life occur to mind at once). But quite obviously he was not schooled for such work. He struck his vein at his first attempt—the small group statue, with a distinct story interest, gaining its immediate appeal from its honest realism and extraordinary native tang, and its

secondary interest, to the more thoughtful, from the novelty of such work. I say novelty advisedly. And it is still novelty. Go into any house you like, and save for a bronze Remington bucking broncho now and then, or perhaps a small Daniel Chester French "Lincoln," where will you, even today, find domestic sculpture that draws its inspiration from our actual life?

he was doing anything unusual. When he was almost thirty, he went abroad for two years, and since the bulk of his work which is known to the public was done after his return, the truth of the story that he was unmoved by European or classic art to depart from his chosen ways, is rather evident. He belonged to the New England of the Transcendentalists, and not Thoreau



THE WOUNDED SCOUT—A FRIEND IN THE SWAMP

As remote and unreal as romantic lyric poetry, or, for all their technical perfection, utterly conventional—such are our domestic bronzes. Because he lived in a prim age when nakedness was nasty, and in a simple age that manufactured whatnots out of spools, and because he did not hazard the spell of tradition until his ways were set, Rogers made statues which were composed of the realities about him, thinking less of their beauty than of their signifi-
cance, and probably quite unaware at first that

nor Emerson could have been more calmly fixed to the individual vision. Naive and parochial, yes—but hence the unrivaled native tang. Being capable of endless reproduction at a low price, these Rogers' groups went into thousands of more or less humble homes, where sculpture was otherwise unknown, and in these homes, even beside the spool whatnots and the haircloth sofas, seemed quite in keeping—as, indeed, why should they not, each figure wearing the clothes and the aspect of the

living men and women of the household? My contention is that this was highly significant, and so far ahead of its time that even yet we haven't begun to catch up to John Rogers!

The trouble is, of course, that we of a later generation have judged these groups by strict esthetic standards, to which they certainly do not conform, though some-

degree that Stephen Foster's songs are folk music. It is much the same type of mind which spurns the "Swanee River," because it isn't a third rate symphony, which spurns a Rogers group because it isn't either a public monument or a "Hand of God." The "Swanee River" strikes chords of homely feeling no symphony can reach. "The Last Shot" or "Union Refugees" or



UNCLE NED'S SCHOOL

times (as in the gown of the mother in "The Charity Patient," for instance) they are not without pure beauty. We have failed lamentably to judge them *in toto*, taking into account the frequent quiet and humble emotional beauty of their story content, their portrait value, and, above all, their significance as a sincere attempt to make artistic use in home decoration of strictly native elements. Indeed, we might almost, without stretching a point too far, call them folk sculpture, at least in the same

"Taking the Oath" strike chords of homely feeling, also, not reached by the loveliest Venus or the most alluring Tanagra figure or the superbest public bronze.

All this is not to say, of course, that even these Rogers groups could not have told their story with greater pure esthetic charm. Doubtless they could, provided John Rogers could have learned his art in Paris and Rome without losing his simple, homely outlook on life. Indeed, certain

of his groups when cast in the original bronze, and especially when horses were employed (as in "Ichabod Crane and the Headless Horseman"), showed clearly that the stuff of a freer art, a more vivid and beautiful play of mass and line, was in him. The best of his more than half a hundred groups and statues had much more than a hint of pure esthetic value. The worst, of course, such as the football group, almost deserve the laughter that has been heaped on them all. But, in the average, their honest realism, their portrait value, their simple, sincere, touching emotional quality of suggested story, was achieved with only enough esthetic attractiveness and technical skill to make them pass muster with the less critical. That fact, probably, and not the fact that they "told a story," is really responsible for their banishment to attic or dust bin by a new and more sophisticated generation. It was a pity, but it was inevitable. John Rogers could not, seventy years ago, (and probably not today), have mastered the technical skill and the subtler taste to make his statues beautiful in a purely esthetic sense, without losing his simple outlook and his naive preoccupation in sculpture with his next-door neighbor's affairs.

But what have we to take the place of the Rogers groups in our homes—I mean especially our middle class homes which cannot afford fine bronzes of the Great God Pan or Marie Antoinette or a Japanese elephant, or other similarly native subjects? Mostly, alas! we have a "period" talking machine case; sometimes a print of the Mona Lisa, and a plaster cast of Donatello's Laughing Boy. The spool whatnot has, of course, gone. So has the gilded rolling pin, and similar atrocities of homemade decoration. But in achieving this much taste, we have lost the creative impulse to achieve objects of decoration for ourselves, a purely negative form of progress; and, in losing the Rogers groups, we have lost something that was actually by way of becoming a truly esthetic, truly beautiful employment in art, for purposes of domestic adornment, of the vital stuff of our own life and nation. In losing that, we have lost something mightily important, because no art impulse can ever be deep and genuine and widespread among

the people which does not connect up with daily life, which does not find its springs in the desire to sense the beautiful in the actual, to glorify life not by escaping it but by embracing it.

When John Rogers made a touching statue of the country doctor, and a statue, too, not without its distinct charm of line and composition, he not only adorned the patients' parlors, he honored the doctor, he made him more significant, he deepened our sense of human as well as esthetic values. That his work, because of its realism, will some day regain interest, as historical data, is of course inevitable, but doesn't greatly interest me. What interests me is, will the *spirit* of his work some day recapture a sculptor with the technical proficiency he lacked, and yet with the naive sincerity and honest, human outlook he so richly possessed, so that "groups" will once more become available for our homes, groups which mirror our lives, our age, in terms of living beauty, and make us realize every time we enter our living room that loveliness need not be a thing apart, that what we are, that what we do, are the just materials of esthetic charm! Until that day comes, and such groups perch atop the period phonographs, I should not be inclined to boast too loudly our esthetic "advance."

The University of Virginia is to have a great outdoor amphitheater, seating approximately 3,600 persons, the gift of Mr. Paul G. McIntire. Plans have been prepared by Mr. Fiske Kimball, head of the School of Fine Arts at the University, well known as an authority on architecture. The site chosen is the front of the Commons and between the Mechanical Laboratory and the Law School. The design follows quite closely that of the famous amphitheater in the Boboli gardens of the Pitti palace in Florence. It is proposed to give open air concerts in this great stadium and to institute an annual musical festival to be held therein. One cannot but wonder how such a stadium transplanted from a Florentine villa garden will be found to accord with the colonial architecture of the old University buildings, among the finest examples of this style extant.



CAMAC STREET

FROM A SKETCH IN COLOR BY ELEANOR PALMER WILLIAMS

THE STREET OF LITTLE CLUBS

BY ELEANOR PALMER WILLIAMS

MUCH has been written of doorways, Colonial and otherwise, yet until very recently few of the hurrying throng, pressing along one of Philadelphia's great thoroughfares, guessed that the narrow gash between tall buildings, called Camac Street, was the real doorway to a bygone period.

The rectangular planning of the city has left in the heart of many blocks, areas which resolved themselves naturally into a net work of byways, courts and alleys.

From the windows of neighboring skyscrapers, one may look down into these otherwise hidden spots, and without much effort, create a mental picture of old Philadelphia, from the rows of small brick houses, with their steep roofs, dormer windows, narrow side-walks and cobbled streets.

Great cities in their growth necessarily obliterate much of historic interest, but it is in such overlooked localities as these,

that reclamation and restoration is still possible.

About twenty years ago, a group of men purchased several of these old dwellings, and by careful renovations converted them into small clubhouses, possessing all conveniences while still retaining their ancient charm.

The pioneers in this enterprise, were The Franklin Inn Club, whose members were important in the literary life of the City, and the Sketch Club, equally influential in sister branches of art.

Thus was introduced into what was sometimes called "Hell's Half Acre," that lump of leaven, which is still at work, and which resulted during the Victory Loan Drive in the name, "The Biggest Little Street in the World," and much consequent notoriety. The club members, however, prefer a more modest title, and affectionately refer to Camac, as the "Street of Little Clubs."

The accompanying illustration shows a close neighbor of the Sketch Club, the Plastic Club founded and maintained exclusively by women artists, and north of these will be found the Poor Richard and The Meridian Club.

In the afternoon, when the sun shines upon the old brick walls, and the roar of traffic on Walnut and Spruce Streets is softened to a drone by intervening buildings, when the peddler of flowers or fruit—or a hurdy-gurdy man from "Littly Italy," near-by—lingers in the square, one can for a moment drift away to those olden days, when ladies with distended skirts and dainty slippers, and gallants in silver shoe buckles and lawn ruffles, picked their precarious way over these uneven pavements, and knocked at these self same doors.

Within these club houses remain, in some instances, the old fire places with their mantels of grayish marble or carved wood. It was around these, glowing with cosy firelight, that many cups of tea were quaffed and bits of gossip exchanged. And now, after four o'clock of almost any afternoon in these modern times, those who possess the pass-word, may find groups of men or women and, although the subjects under discussion may differ, the same old walls still lean and listen, and while the aroma of many cheering cups, mingles into the haze and fragrance of tobacco, books are planned, poems take form, pictures are painted, and dreams of a greater and better city are dreamed, which otherwise would perchance starve from the lack of congenial environment.



MORNING

JULIET WHITE GROSS

AWARDED THE "FELLOWSHIP PRIZE" ANNUAL F. P. A. F. A. EXHIBITION 1920
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA



THE APACHE WATER BOTTLE

E. IRVING COUSE

A PAINTER OF PUEBLO INDIANS

BY ROSE HENDERSON

IT would be impossible to estimate just how much of the growing popular interest in the Pueblo Indians of New Mexico and Arizona is due to the work of the American artists who are painting these picturesque types and discovering for the American public new and appealing characteristics of Indian culture. But it is obvious that the work of these painters has had a tremendous influence in distinguishing the Red man for traits other than his barbarous ingenuity as a fighter of intruding settlers who had unceremoniously taken possession of his ancestral garden patches and hunting grounds. Of these painters there is probably none better known, the country over, than E. Irving Couse, M.A., whose pictures are found in both private

and public collections all the way from the Metropolitan Museum to Santa Barbara, Cal., and who has become practically ineligible as a competitor in annual contests because he has been awarded most of the important prizes offered.

The Indian which Mr. Couse presents is neither the rampant warrior nor the crushed and apologetic being who is sometimes visualized as the true type of this "vanishing race." Indeed, the Couse paintings represent a group of sturdy, primitive people at Taos, New Mexico, who are refusing to vanish with the timorous and apathetic haste which tradition has assigned to them.

In the old walled town of Taos which was a center of population long before the first



E. IRVING COUSE IN HIS STUDIO, TAOS, NEW MEXICO

trader's cabin made a beginning for New York, there are now about 600 Pueblo Indians, living a tranquil, semi-primitive life and enjoying many of the pagan customs of their prehistoric ancestors. The Pueblo Indian being less of a fighter and a wanderer than were the fierce plains tribes has adjusted himself with comparative ease to the restrictions placed upon him by a paternal government. From Mr. Couse's richly colored canvases he looks out upon the world with much of the ancient mystic-

ism of his kind and little of the pallid abnegation or the fiery vengeance which may also be attributes, but not the sole attributes, of his diverse nature.

For almost twenty years Mr. Couse has painted Taos Indians exclusively and he finds in these primitive community dwellers many things wise and happy and essentially picturesque. Against a softly glowing background of sunlit pueblo walls and green hill slopes a Taos water-carrier presents an attractive picture of Indian womanhood.



THE POTTERY VENDOR

E. IRVING COUSE

There is something of that world-old grace of youth and graciousness of maturity which must have characterized the first slender maidens who carried the very first shapely water-jars away back in the romantic beginning of things, whenever and wherever that was. Her exquisite jar and richly embroidered shawl are specimens of native art which challenge the best of civilized craftsmanship, and convey a sense of the beautiful which has a large place in the lives of these peace-loving savages. For the Pueblo Indian was not primarily a

fighter, and he built his walled cities and inaccessible cliff dwellings in order to escape from his warring neighbors. Mr. Couse has chosen to present the peaceful side of Pueblo life, and his paintings have found a wide and appreciative public.

In the highly sophisticated atmosphere of a New York studio these Taos Indians are as sublimely self-possessed as in their own rocky canyons or beside their pueblo fires. The paintings dominate the visitor with their glowing, virile figures and silent, sunlit spaces.



KATCHINA PAINTER

E. IRVING COUSE

The slender, light-trunked aspens of the mountains around Taos form decorative backgrounds for some of Mr. Couse's most poetic paintings. The idyllic quality in nature and in the Indian is a thing which this artist treats understandingly. And he says that the Indian is keeping his racial poetry in spite of his seeming change to some of the more prosaic ways of the white man. Names are full of significance to the Pueblo and suggest his love of the natural phenomena about him. "Rushing Wind," "Flying Eagle," or similar epithets still seem appropriate Indian terms by which to designate a young man even though he may be known in English as Gold-Tooth John or Blackfoot Charley. Mr. Couse who is given to wearing a green sweater and who has a comfortable rotundity of figure is called by his Taos models "Green Mountain." Others of the artists are appropriately and unflatteringly named in the descriptive phrasing of the Indian.

Many secret ceremonies are held in the assembly room of the pueblo and marriages which have been solemnized by a Catholic priest are done over in traditional Indian form. Clans are kept distinct and ancient religious rituals are preserved. In externals the Indian is losing many distinctive traits and is of course in danger of abandoning much of his racial craft, his songs, poetry and ceremonies, though artists who appreciate the value and significance of these are making every effort to encourage their preservation.

In his "Katchina Painter," Mr. Couse represents a modern Indian painting on a wall one of the sacred symbols of his ancestors. There is a hint of racial scorn in the mask-like face of the "Pottery Vendor," a straight line against a wall in the midst of his wares, a hint of the sphinx-like reserve which the white man's commercial cunning can not penetrate. Another serene stoic is roasting corn beside a glowing adobe



A VISION OF THE PAST

E. IRVING COUSE

NOW IN THE J. G. BUTLER COLLECTION, YOUNGSTOWN, OHIO

fireplace; another fingers an apache water bottle as he sits before a collection of painted jars and gods.

There is vigorous personality in all of Couse's work, and you can hardly mistake his individual modeling of the lithe yet massive back and shoulders of a crouching buck. He is fond of these sinewy, squatting figures, and the pose is typically Indian. Mr. Couse knows the Pueblo intimately and portrays him with an arresting sureness of touch. In his beautiful Taos home the artist is on the friendliest terms with his models.

Some of the Indians take up painting and do interesting work as long as they

stick to the hereditary primitive symbolism. As a realist the Indian painter is a failure. Mr. Couse has in his studio some fine examples of the simple symbolic effects. He says that the Indian is a natural cubist, and often in his paintings he represents a battle field by many prints of horses' hoofs and many dots with tails, indicating bullets. This means a "heap big fight" to an Indian. One of these crude drawings with highly simplified but rigidly matter-of-fact horsemen was done by Rain-in-the-Face, a famous warrior of the Custer fight.

Mr. Couse's home in Taos has been made from a quaint old Mexican convent and the original architecture has been carefully

preserved. A perfect type of the old Spanish doorway with a mission bell in the open belfry admits one to the long L-shaped porch with its vines, hollyhocks and splendid view of the valley and mountains to the east and south. Inviting seats, thick adobe walls, Indian rugs and pottery and the vast open spaces of sunlit New Mexico make this vine-covered porch an ideal retreat from the drowsy life of the village street beyond the old Spanish doorway. Painting pictures seems the only really appropriate occupation in a place like this.

The charming interior has been kept spacious and Spanish and an especially fine studio is provided where Mr. Couse works for at least six months every year. The Mexican fireplace is a comfort as well as a decoration for the extremely high altitude of Taos makes a fire welcome even in mid-summer evenings. A new terrace

and sun dial have been added recently, done by Mexican workmen in the rough adobe finish which correspond with the whole house. The place was formerly owned by an old scout of Kit Carson's and Mr. Couse bought it from him. It is a low-rambling, fascinating structure, in keeping with the old-world atmosphere of the whole village.

Mr. Couse was born at Saginaw, Mich., September 3, 1866. He studied at the Art Institute of Chicago, at the National Academy of Design, New York, at the Academie Julian and Ecole des Beaux Arts, Paris. He is a member of the American Water Color Society, the New York Water Color Club, the National Academy of Design and the Taos Society of Artists. He also belongs to the Lotos, the National Arts and the Salmagundi Clubs of New York.



MONHEGAN SURF

FREDERICK J. WAUGH

TOLEDO MUSEUM OF ART

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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THE NATIONAL GALLERY OF ART

The setting aside of the National Gallery of Art as a separate unit under the Smithsonian Institution with a director and staff and an appropriation from Congress for its upkeep, is an event of much importance—a step toward a long cherished desire for recognition by the Federal Government of art as a factor in National life and the development of a National Gallery of Art on a basis worthy of our great nation.

The appropriation made by Congress was extremely modest, but it is the first time that Congress has ever made an appropriation primarily and solely for art. Heretofore, the National Gallery of Art has been a ward of the Smithsonian Institution—a mendicant existing on charity. It now stands on its own feet and though its collections still occupy borrowed quarters in the National History Museum, it has a dignity and position which it did not previously possess.

Mr. William H. Holmes who has been appointed director has for some years had charge of the National Gallery's collections, undertaking this work in addition to his duties as head of the Department of

Anthropology without extra compensation. He is not only a distinguished scientist, but an excellent artist; one of the most skilful and accomplished water colorists in this country; the President of the Washington Water Color Club and an exhibitor in the leading annual Water Color exhibitions; he will now give his entire time to directing the affairs of the National Gallery of Art.

There will be no attempt for the present to upbuild a National Art Museum or to assemble collections of historical significance; but on the other hand there is no intention of limiting the National Gallery's scope to the so-called Fine Arts; the handicrafts, the decorative and industrial arts and presumably the graphic arts will be given inclusion.

The great problem will be that of space, and the only solution for this will be a building. Such a building is an imperative and immediate need, both as a tangible evidence of the National Gallery's existence and in order that those who are inclined to make gifts and bequests to such a National institution may be assured appropriate showing. Such a building need not be costly, nor need it be entirely completed at one time.

For safe-guarding the quality of the National Gallery exhibits an Advisory Committee has been appointed with Mr. William H. Holmes as Chairman and Secretary, composed of Mr. Edwin H. Blashfield, Mr. Herbert Adams, Mr. E. C. Tarbell and Mr. Douglas Volk, to pass upon the acceptability of all works offered.

The National Gallery has made a beginning with the Harriet Lane Johnston collection with which it literally came into existence; the William T. Evans collection of American paintings; the most recently added Ralph Cross Johnson collection and at some early date in the future a series of portraits of military, civil and religious leaders in the World War to be presented by the National Art Committee of which the Honorable Henry D. White is Chairman and Mr. Herbert Pratt of New York, Secretary and Treasurer. It is, furthermore, a permanent beneficiary of the Ranger Fund. Little enough all this may seem when compared with what the American National Gallery of Art should be, but it does not take long to build up

great collections. The Metropolitan Museum of Art in New York has just celebrated its Fiftieth Anniversary; the National Gallery of Art of Great Britain is not yet, we believe, a century old.

The value of a National Gallery of Art at the National Capital is too obvious to need exposition. It would seem to be almost essential as an integral part of the National plant which in such a Republic represents the will of the people, expressed in terms of unity. Washington, furthermore, is the mecca of the tourists, and its citizens are from every state in the Union. It is, therefore, a strategic center for the dissemination not only of ideas but of ideals. A National Gallery of Art in Washington, properly housed and wisely directed, cannot fail to exert the widest and most beneficial influence in the advancement of art and the establishment of a higher standard of civilization.

NOTES

EXTENSION WORK TOLEDO ART MUSEUM

um's Bulletin:

"The Educational Department of the Museum has sent into the public schools an exhibition of photographs of paintings by American artists in the Museum galleries. The exhibition is opened with an explanatory talk on American art, after which the schools use the collection for two or three weeks. Another collection of the same reproductions will be used in the parochial schools of the city.

"Through the collection, the Museum takes to the children some of the beauties to be found in its galleries, instills in the children a longing to visit the Museum to see the originals, helps to establish a better conception of the big place held by American art today and awakens in them the thought that possibly they too can help America toward better and more beautiful things.

"Most interesting reports come to the Educational Department of the Museum, telling of the way in which the work is used, and asking for other exhibitions.

"Collections of other reproductions and materials are being planned and will be ready for school use within a short time.

"An interesting feature of the educational work this year has been the visits of some of the special schools to the Museums—the blind, crippled, the deaf and mute children, making their second visit this spring. The educational worker has continued the extension work of the Museum in lectures in nearby towns, thus arousing an interest in art, museums, and their activities."

The Toledo Museum of Art has recently received as a gift from the artist, a magnificent painting of "Surf at Monhegan," on the coast of Maine, by Frederick J. Waugh, which is to be found on page 405 of this issue.

THE NASHVILLE, TENNESSEE, ART ASSOCIATION

The first year of the reconstruction period finds Nashville active along similar lines of development as most other American cities. The War Memorial must be built! The memorial spirit must express itself in some tangible way—either by monument, memorial or municipal building, park or bridge, etc.

As President of the Nashville Art Association and Chairman of the Art Commission of the City of Nashville, I have kept before all organizations considering building such monuments the wise counsel and suggestions issued in bulletin form by the War Memorial Committee of the American Federation of Arts.

In a meeting in the interest of a county memorial to be erected, I had the two organizations register a protest in mass-meeting against the usual "Stock Soldier"—urging that time be taken for further consideration and only a worthy design accepted.

Nashville's greatest civic achievement since the building of the State capitol by Strickland about seventy years ago, which had the approval of the convention of the American Institute of Architects which met in Nashville last year, will be the building of the Capitol Annex to house the Supreme Court of Tennessee, the Memorial Building and Victory Park.

This important group will lie in the immediate vicinity of the Capitol—forming the civic heart of Nashville. As a member of the Advisory Committee to the State War Memorial Commission, I wrote President Robert de Forest for suggestions as to how to proceed in this important matter. An immediate reply, informed me that Charles Moore, Chairman of the National War Memorial Committee of the American Federation of Arts, would be the man to advise Nashville.

A letter to Mr. Moore brought an immediate response of his interest and willingness to serve Tennessee. He visited Nashville in April, meeting with the Advisory Committee and then with the War Memorial Commission at the Capitol with the Governor of the State presiding.

Mr. Moore's lucid explanation of the methods of procedure cleared up many points that were being considered by the Commission, as there was great lack of knowledge on the part of the Commission as to solving the problems confronting them.

The Art Association and Art Commission have also co-operated in the archaeological development of the State, through the Nashville chapter of the Archaeological Institute of America.

The excavations for buried Indian cities in Tennessee will be begun this summer under W. E. Myer, a prominent member of the Nashville Art Association and Tennessee's foremost archaeologist.

Dr. Jesse Walter Fewkes, Chief of the Bureau of American Ethnology, gave a lecture on the "Cliff Dwellers" under the auspices of the Art Association and the City Art Commission recently.

In November the Nashville Art Association has arranged for a large exhibition of Indian paintings, arts and crafts, and historic relics. Series of lectures, and programs of Indian music in the Art Gallery. The Taos Society of Painters co-operating.

The music department of the Nashville Art Association has taken a prominent part in the developing and maintaining a permanent Municipal Symphony orchestra for Nashville.

In the interest of better architecture the Art Association and City Art Commission

will have a series of architectural lectures in the early fall by Claude Bragdon, Architect and a director of the Art Museum of Rochester, N. Y.

MRS. JAMES C. BRADFORD,
President.

HILLYER
ART
GALLERY

The Smith College is fortunate in possessing not only an art gallery but one of the best little galleries

of art in this country—a gallery containing an exceedingly choice collection of well-chosen exhibits, the influence of which has been far-reaching in the matter of establishing standards and developing taste among the many young women who have attended Smith College during the recent years.

The following excellent account of the Gallery, by Mr. Alfred V. Churchill, Director, who is, himself, an artist of exceptional ability, is given in the *Bulletin* of Smith College, Hillyer Art Gallery, for May, and is reprinted herewith by permission:

"The Hillyer Art Gallery, the home of the graphic and plastic arts in Smith College, is essentially a college museum. What the college library and the laboratory are to students of literature and science, this college "gallery" is or should be to art students. It serves both special classes and general needs. The art building, therefore, contains not only works of art, but also class-rooms, studios, and a lecture-hall.

"The main building, built in 1881, and the fund from which the equipment has been largely purchased, were the far-sighted gift of a former citizen of Northampton, Mr. Winthrop Hillyer. The fund was later added to by Mr. Drayton Hillyer and Mrs. Roland Mather (Sarah Hillyer), brother and sister of the donor. Graham Lecture Hall, with the building which contains it, was given by Christine Graham (Mrs. Breckenridge Long), of the class of 1910 while still a student. These buildings have altogether a floor space of about 14,000 square feet.

"It may be recalled, not without pride, that Smith College has stood for art in higher education from the beginning. When art study in colleges was almost nonexistent, President Seelye had already laid

plans for courses in art, and for a college museum. Within a very few years of the time that saw Professor Norton installed in the first professorial chair of art to be created in any American university (1875), sundry young women in studio-aprons were earning college credits at Smith with crayon and brush. They may well have been the first who ever had their work in drawing counted for the degree.

"The idea of our museum will become clearer when it is understood that Smith College offers courses at the present time in a number of branches of art—in drawing and painting, perspective, anatomy, theory of design, principles of architectural design, landscape gardening, development of household furniture, Greek art, history of Greek sculpture, Italian painting and sculpture, and modern painting. Students may elect these courses quite freely and receive due credit for them, provided only that the total of work in a given year does not exceed 'six hours within the minimum,' that is, including lectures and preparation, about eighteen hours a week, or nearly a third of the student's schedule. Under certain conditions students are allowed to make art a major subject.

"There are 476 enrollments in art courses this year, the number being divided as follows: drawing and painting, 76; design, 75; historical courses, 325.

"In providing the necessary equipment for these courses, as well as for the esthetic culture in general of the students, and of the community in which the College is situated, the great difficulty of the museum is to secure actual living works of art. Photographs and casts may be had in plenty, but these are mere shadows and substitutes for realities. Though we must, of course, have them, they are no more the real thing than the mounted specimens of the ornithologist are living birds, singing or brooding in the green silence of the grove. The contact with art must be immediate. The student of painting must be familiar with paintings of high quality. The designer must know the very touch of textiles and pottery, furniture and metal-work. He must have such intimate acquaintance as cannot come through the finest reproductions. We have a collection of casts and a library of photographs and lantern-slides of significant

extent and certainly of superior quality. But we feel the urgent necessity in every field of fine originals, even if only original fragments.

"In response to this need Smith College has made a vigorous effort. Although our collections, aside from that in American painting, are not extensive, they mark an important beginning in the representation of other lands and periods than our own. A number of fine bronzes and specimens of wood-carving and pottery; the nucleus of a collection of textiles and also of engravings, together with a number of Oriental paintings, have been acquired through gifts, supplemented by an occasional purchase.

"The development of instruction in art at Smith has attracted the attention, in a very fortunate way, of some notable collectors and friends of art education. The help already received from these friends, and even more their promises of gifts to come, both in works of art and in funds, encourage us to face the future with hope.

"Our students, divining the situation, have shown their proverbial loyalty and admirable spirit. Individuals have given gifts at graduation. Members of the senior class in 1914 and again in 1916 presented bronzes to the museum, while the Smith College clubs of China and of Japan are doing what they can to develop the Oriental collections. These gifts are important not only in themselves but in their consequences. It was the girls of the Studio Club who purchased Rembrandt's "Three Crosses," the first important etching to be owned by their Alma Mater. Their enthusiasm and unselfishness on that occasion led an anonymous friend to present to the college the engravings of Dürer, Aldegraver and others that once formed the nucleus of our print collection. The history of this collection is, indeed, an example of growth from small beginnings and a state of things that seemed discouraging at the time. Since the purchase of the Rembrandt our gifts of engravings, etchings, and lithographs have increased to 565. Like the college, the museum relies, not in vain, on the generosity of its friends.

"In the field of American paintings we have a considerable treasure. The later nineteenth century, particularly, is adequately represented by works of Blakelock,

Brush, Dewing, Fuller, Hassam, Homer, Inness, A. P. Ryder, Thayer, Tryon, Twachtman, Weir, Whistler, Wyant, and other distinguished painters. Cultivating the field of American art rather than that of older civilizations has had at least the advantage that we have been able to procure genuine works of high quality and good condition. A collection of American art would seem in any case to be, though quite unusual if not unique, a natural development in an American institution of higher education."

EDUCATIONAL
WORK
MINNEAPOLIS
ART
INSTITUTE

The educational work inaugurated more than a year ago at the Minneapolis Institute of Arts under Mr. Rossiter Howard has proved exceedingly

successful.

Beginning with popular lectures on Sunday afternoons, Mr. Howard has gradually extended his courses as he saw need so that now a great part of his time is devoted to this particular work. In addition to Sunday afternoon addresses, he is giving at an earlier hour on Sundays, talks on industrial art to a group of men and women engaged in manufacturing or commercial pursuits to whom such a course is helpful and interesting. On Saturday afternoons, his talks to children have attracted so many attendants that the room has been crowded. These talks are in the nature of attractive tales of times and countries which can be made real to his auditors by objects in the Museum, illustrating the costumes, manners, household furnishings and implements of which they have been told. A most unique and delightful series of evening entertainments were given by Mr. Howard last spring under the name of "Conversations of Ancient Arts," and is being continued this season under the equally interesting title of "Reunions," devoted to various art periods and covering all the arts of each period treated, its paintings, sculpture, architecture, music, dancing and literature. These are largely attended and enthusiastically received.

Mr. Howard has also been in constant demand for addresses to the numerous women's clubs of the city, both at the

Institute and elsewhere, and for frequent docent service in the galleries to visiting groups. He has been active in bringing those connected with industrial and decorative art work into an organization for the improvement and extension of both popular and professional education in relation to the arts of design. He has delivered this season two lectures to students at the University, and is giving a carefully arranged series of weekly lectures on Art History and Appreciation at the Minneapolis School of Art.

The Minneapolis Institute of Art has lately installed as a museum exhibit a hospitable living room of an old English manor house which is said to embody the spirit of the seventeenth century. It is 23 feet by 22 feet 9 inches and 10 feet 8½ inches in height. The paneling is of the Elizabethan type with small panels set in a frame-work with mouldings made by the joiner, the short pieces planed with a blade filed to the purpose, according to the notions of the craftsman, with no attempt at classical profile, the longer pieces chiseled into mouldings similar to the planed ones of the cross pieces. There is a fireplace on one side. The two windows, with their original stone framing and mullions, brought from the old manor house in Higham, Suffolk, are of Tudor Gothic form. The adequate furnishing of the room is a matter of time, but already, however, there is an Elizabethan chest, a Jacobean chest and two chairs which give a livable aspect.

A PAN-PACIFIC
ART
CONFERENCE

The Pan-Pacific Union fashioned somewhat after the Pan-American Union is proposing an art conference and exhibition with the object of stimulating interest in art and art production in the countries which it binds together. The following announcement in relation thereto has recently been sent out:

"Honolulu is an ideal place for bringing together the arts products of all the countries looking out upon the Pacific Ocean. The creation of a museum with permanent and periodic exhibitions illustrating all the phases of fine and applied art in this region, together with periodic conferences of artists, critics, manufacturers and artisan leaders, would be of inestimable value in bringing

to the world a more complete knowledge of the contributions made by all these countries, and particularly of the relation of Oriental art to that of western civilization. Not only would there result from this a great stimulation of art impulse, but each country would be encouraged to preserve and further develop the peculiar excellencies of its artistic products. Not only in the fine arts would a new vision be developed, but all the applied arts in which decorative motifs of new forms are constantly desired there would be opened an inexhaustible source for progressive development.

The central institute or conference should not only represent in itself the artistic activities of all the countries concerned, but should remain in direct and constant touch with all organizations devoted to art in these various countries. It is most desirable that a representative conference to discuss future work and plans of organization should be convoked at an early date, at which time there could also be held the first Pan-Pacific exhibition of fine and applied art."

AN
ENTERPRISING
SMALL
MUSEUM

In the report of the Director recently presented, an interesting account is given of the activities of the Montclair Art Museum, one of the youngest of our American Museums and located in a typical New York suburban town. What is being done at Montclair under the direction of Miss Katherine Innes might be done in any small town and it would be well if many were so engaged. The report reads in part as follows:

"After a short summer vacation the Museum reopened in September with an exhibition of Summer sketches by prominent painters in New York City and a group of bronze by Bessie Potter Vonnoh. The summer sketches were, as always, attractive, being the spontaneous records made on canvas of attractive bits of landscape which the artist has made note of in his summer wanderings by land and sea. Mrs. Vonnoh's sculpture, which never ceases to charm, consisted of 24 figures in bronze expressive of womanhood in her most feminine and daintiest aspect and childhood in its most winsome mood.



THE OARSMAN BEATRICE FENTON
TROPHY, ARUNDEL BOAT CLUB, BALTIMORE,
MARYLAND

"In November the South gallery was transformed into what a spectator remarked looked like a bazaar of the Far East. It however, was the Arts and Crafts and Batik Exhibition, representing the work of our American artists, who, inspired by the work of the Javanese in Batik, had adopted their process, but rendered the articles as

true artists always must do, in their own individual manner, the result was an exhibition rich in color, form and design.

"In January the scene in the South gallery was changed once more, the warmth and brilliancy of color of the Batik exhibition giving way to the dignity and simplicity of our Colonial fathers. Here were to be found historic furniture, china, and relics of the Colonial and Revolutionary periods. The mantelpiece and cupboard which were the center of attraction were formerly in the old Crane homestead on Claremont Ave., Montclair, and these relics were in the home when Washington made it his headquarters for a few weeks in 1780. This exhibition proved not only a delight to old and young but was of great value to the students in American history in the schools supplementing their studies on that subject.

"On Washington's Birthday the Reception Committee planned a 'Tea' given to the Daughters and Sons of the American Revolution in the room, midst these historic things, revered and loved by its members.

"On February 2d, the sketch in plaster of the League of Nations fountain, dedicated to the soldiers of America, Britain, France and Italy, the sculptor being A. Sterling Calder of New York City, was shown at the Museum, this being its first appearance anywhere.

"The Reception Committee has resumed the pleasant custom, suspended during the war, of having 'Members' Nights,' these seasons of coming together are proving very delightful. The first 'Members' Night' held in November was notable in having Dr. Fox, the distinguished director of the Brooklyn Museum of Arts and Sciences as an honored guest, who gave a short talk on museum work. On the second 'Members' Night,' February 2d, Mr. Lorado Taft of Chicago, noted sculptor, author and lecturer was the guest of honor and gave us a very real message, his topic being 'Beauty in the Home Town.'

"During the year the boys and girls of the public and private schools have been brought in groups to the Museum and have been taken through the galleries and helped with comments and suggestions. To give added interest to such visits the Association

is having Miss Anna Curtis Chandler, who talks to large groups of children so successfully at the Metropolitan Museum in New York, come out to the Museum occasionally and talk to the children of Montclair. On December 14th, dressed in Japanese costume, Miss Chandler told the children a Japanese tale, 'The Land of the Firefly' and on a Friday later she told the story, 'In the Time of Paul Revere,' and in April she came and told them about the 'American Indians, Their Customs and Legends.'

"Classes in Art Appreciation from the High School have been studying the pictures in the permanent collection, and consider it a great privilege and opportunity to have such good examples of the best American painters so near at hand for their study.

"At the Annual Meeting of the Montclair Art Association held at the Museum on March 8th, Frederick Ballard Williams, the well known painter, was elected President; M. M. Le Brun, Secretary, and Julian R. Tinkham, Treasurer.

JOSEPH
PENNELL'S
WAR WORK
LITHO-
GRAPHS

Joseph Pennell's drawing and prints of war work, made by permission and authority of the various Government Departments of the United States, have

been acquired by the Library of Congress at Washington, and will be preserved there as important records. They are already historic, as most of the war industries are now turned to peaceful uses. Mr. Pennell was Associate Chairman of the Pictorial Division of the Committee on Public Information, and was authorized to make these drawings by the President, the Secretaries of War and the Navy, Dr. Garfield, Mr. Hoover, and the Railroad Administration. He also did two of the Liberty Loan posters, and worked for the Shipping Board, Red Cross, and other allied bodies. He received the thanks of the Government for his services. The drawings he made in Great Britain, by permission of the British Government, are now in the British Museum and the National War Museum in London; and a set of his prints was secured by the French High Commission for the French Collection

in the Luxembourg, Paris. His drawings also were widely shown on the Continent of Europe, and were published there and in the Orient.

JESUP
MEMORIAL
LIBRARY
BAR HARBOR,
MAINE

The Print Room of the Jesup Memorial Library at Bar Harbor, Maine, was opened this season on July 1st with a collection of fine prints by both old and modern masters. Artists represented in this exhibition include Rembrandt, Dürer, Goltzius, Goya, Canaletto, Whistler, Cameron, Legros and Shannon. There are also shown a number of prints which were added to the permanent collection this summer, including etchings by Jules Jacquemart, Rembrandt, D. Shaw MacLoughlan, Maxime Lalanne and John Sloan, as well as a lithograph by Rembrandt Peale and one by Sargent.

This exhibition room was founded in 1915 by Mr. A. E. Gallatin, who has presented all of the above etchings, lithographs and woodcuts to the Print Room. During the past five years Mr. Gallatin has arranged and financed a long series of exhibitions of prints, paintings and sculpture, about two-thirds of them by the younger artists of America. The Print Room has never charged commissions on sales. The exhibition of sculpture by Paul Manship which was held for two weeks in August, 1916, was attended by nearly three thousand people.

In addition to exhibitions of contemporary American art, there have been shown at the Print Room collections of Japanese prints, Persian and Indian miniatures, ancient stained glass, etchings and lithographs relating to the Great War, as well as ancient Chinese and Korean paintings. These exhibitions have all been free to the public.

ART AT
NEWPORT

In a picturesque part of Newport, opposite Toure Park and the famous "Old Stone Mill," and not far from the Redwood Library with its classic portico of Colonial days, on July 17, 1920, the Art Association opened its ninth annual exhibition.

This exhibition is one of great interest to the whole artistic world for it shows the

marked advancement the organization has made since it was founded in 1912. From almost a vision in the minds of a few patrons of art it has become a center for painting and sculpture of the best artists throughout this country. The wealth and beauty of this exhibition brought to the minds of the spectators the vivid realization that the Association has grown to be not only a vital spot in the community, but in the artistic life of all America. In the midst of an atmosphere of flowers and music hundreds of people came and went from the Association. It seemed as if Time had turned back to a page in her book of the slumbering long ago when beauty reigned supreme. And not only is this Association the center of painting and sculpture, but here, too, literature, music—all the Arts find a home. How often the walls echo and re-echo the strains of some great master, and the ears of the listening audience thrill to the words of one of our greatest orators or statesmen! It is indeed a joy to know that in this busy world there is one place still kept, a kingdom of beauty, growing day by day, and spreading its message to every lover of art.

LONDON
NOTES

The most important smaller exhibitions of the summer were the admirable little one-man show of Mr. A. J. Munnings' paintings of gipsy and caravan life—a subject with which the artist is thoroughly in sympathy—at Messrs. Connell's Galleries in Old Bond Street, the Forain etchings at Messrs. Colnaghi's, and the New English Art Club. Of these the etchings and lithographs of Jean Louis Forain were of first importance critically. Forain won his position in Paris as a cartoonist and humorist, as the creator of the "Comédie Parisienne" and a pillar of strength to "Le Rire." That was some time ago, for M. Forain was born at Rheims in 1852, and was already working at etching between 1873 and 1886: then lithography became a ruling passion, but he took up the copperplate again at the close of 1908, and is at this moment one of the greatest etchers of the world. His etched line is so direct, so spontaneous that the artist appears technically at his best in his first impressions. "His finest inventions,"

says Mr. Campbell Dodgson in his preface to this exhibition, "are matured in his brain and spring into life complete . . . he rarely has the power of improving upon the first idea by subsequent refinements"; and he instances among these the "Calvaire," the wonderful "Christ Portant sa Croix," which brought back to my thought Tiepolo's painting of the same subject within S. Alvise at Venice, and one of the scenes of Lourdes, in dry-point, "Devant la Grotte; L'imploration." In such scenes as the above, apart from his brilliant technique, something of the tragedy of human life, of its sordid misery and suffering seems to have come home to the brilliant artist of Montmartre. Of the imaginative power in these etchings there can be no question. The "Resurrection of Lazarus" is stupendous: in "Après l'Apparition" the Christ has just left the two disciples at Emmaus, and the bewilderment, stupefaction, adoring wonder of these two kneeling figures is unequalled in art.

The New English Art Club takes in quite another atmosphere; it is the standard of revolt, the banner of modernism displayed à l'outrance, but at the same time there is some work of originality and interest in the paintings sent by Sidney Carline, A. N. Lewis. His "African Flower Gatherers" is to be noted. Wilson Steer in his fine self-portrait, and Ethel Walker in a large decorative painting "The Excursion of Nausicaa," kept very loose in treatment, but admirable in composition.

The most important sales at Messrs. Christie Manson's in these last weeks have those of the Harland-Peck collection at the end of June and the Barbizon pictures and British portraits sold by Sir Thomas Glen-coats last week. The Harland-Peck sale included old color-prints, porcelain and French furniture of the Louis XV and Louis XVI periods, and occupied several days, concluding with pictures and drawings on the last day of the sale, June 25th; and it is to be noted that the old color-prints brought very good prices, Bartolozzi's color-print after Lawrence of the famous actress and beauty, Miss Farren, who became Countess of Derby, fetching 1250 guineas, and the "Lady Hamilton as Bacchante," by Knight after Romney, 880 guineas. The pictures, in this sale, of

the French and English schools were of great interest, including Fragonard, Chardin, Rosalba, five Bouchers and in the English school four Downmans and no less than ten portraits by Gainsborough; but their interest was fully equaled in the week succeeding by the Barbizon pictures and portraits.

In these paintings, the property of Sir Thomas Glen-coats, Bart, C. B., were to be found two supremely beautiful Corots, "The Edge of the Wood," which sold for 1,300 guineas, a set-back on its 1908 price of 2,150 gs, and the typical Corot of 1866, "The River Meadows," which brought 3,600 guineas from a Glasgow buyer. The Barbizon school was well represented in the Glen-Coats collection by Corot, Daubigny, Diaz, a most beautiful Harpignies of 1897, "La Vallée," an undulating moorland with fine trees, and three little gems of Monticelli's art, of which I admired especially the "Ruines du Temple." Another attractive work, though in tiny dimensions, was Matthew Maris' little canvas of "The Young Cook," painted in 1871, which fetched no less than 3,200 guineas.

But the greatest stir in this sale was caused by Sir H. Raeburn's beautiful group of the "Macdonald Children," being the portraits of Reginald George Macdonald of Clandanald, and his younger brothers Robert and Donald, a masterpiece of Raeburn's art, of which I hope to give an illustration. The boys sit side by side, dressed in scarlet, with wide linen collars and white stockings, their hair falling in curls upon their shoulders, their faces sparkling with animation and mischief. This joyous group went last week for the round sum of 20,000 guineas to Mr. Richard and Leo Davis, sons of the late Charles Davis, who had occupied the position of art expert to the King. The love of Raeburn's art seems to be in the family, for some fifteen years ago their father had given 8,700 guineas for that artist's portrait of his wife.

I have just received an interesting letter from Señor Ignacio Pinazo, Secretary of the coming Exhibition of Spanish Painting in London. Writing from the Palacio de Liria, in Madrid, this gentleman tells me that: "This artistic manifestation will be inaugurated on November 1st next, and will, I believe, be the most complete which

we have ever organized abroad. The Spanish nobility are yielding the most precious paintings of their collections for the Exhibition of Spanish Painting in London. In this way, in a magnificent collection, we shall see a display of each of the principal masters of the seventeenth century, among which will detach themselves those jewels of art which have been so spontaneously placed at the disposal of our Committee for this object by His Majesty the King of Spain."

The writer adds that in the exhibition will also appear some works of the Spanish Primitives; and that the art of modern Spain will be represented by Zuloaga, Sorolla, Maestu, Sotomayor, Romero de Torres, Zubiaurre, Acosta, Mesquita and others. The President of the Exhibition will be His Excellency the Duke of Alba; and I have reason to believe that he may shortly visit London, together with Señor Don Aureliano de Beruete y Moret, Director of the Prado Museum, in connection with this forthcoming most important exhibition of Spanish Art. S. B.

CHICAGO ART NEWS

Paul Schulze, a Chicago business man and art collector has made a plan for taking collections of valuable paintings to state and county fairs in the Middle West. Mr. Schulze's private gallery of exceptional canvases by the leading contemporary American painters has been hung in the Art Institute from time to time, the ultimate idea being to endow a gallery in the museum when this group of works has been weeded out and reached the highest standard of the day. In addition to these large paintings suitable for the museum, Mr. Schulze has many works of interest which he has purchased from artists in New York and Chicago, the extent of the collection overflowing his wall space. An exhibition of these was held at the Arts Club in the spring. Following this event, Mr. Schulze remembered the average values of art exhibitions at State and County Fairs and resolved to lend his aid. Accordingly, a committee was organized, and the traveling exhibitions of paintings by artists such as Blakelock, Herman Dudley Murphy, Charles H. Davis, Charles Francis Browne, Emil Carlsen, Ben Foster, Charles Warren

Eaton, C. B. Gruppe, Childe Hassam, George Inness, Willard Metcalf, William Keith, Edward W. Redfield, Carleton Wiggins, William Ritschel, Frederick J. Waugh, and William Wendt will be shown in Illinois villages this autumn.

Water color drawings by an Indian boy of twenty years, from the San Ildefonso Pueblo of New Mexico, were sent to the Arts Club for its last exhibition of the spring. The paintings were assembled by Alice Corbin Henderson, the Associate Editor of Poetry, who lives in New Mexico. The twenty-five drawings in color were made in the last two years by Awa Tsireh, whose efforts at artistic expression led other young Indians of the neighboring pueblos to follow his example. The subjects relate to the life of the people—"The Corn Dance," "Flute Dance," "Basket Dance," "Buffalo and Pinito" (Small pine tree) dance—in the festival spirit, and then came the "Dancers in the War Dance," the "Dog Dance," "Eagle Dance" and pictures of Indian boys on pony and burro. While the drawing and color was crude, it was fundamentally true. The pictures illustrated a primitive point of view, graceful in poetic feeling, and perfectly sincere. The Indian traditions in design were followed, and according to Mrs. Henderson the pictures are a precise presentation of the detail of the actual costumes of the Indian dances given from time to time in the pueblos of New Mexico. Even the severest critics felt the sincerity of Awa Tsireh's drawings aware that they were permeated with a feeling that made them more substantial than a passing illustration.

The management of the Municipal Pier, Chicago, requested the loan of paintings belonging to the Municipal Art League, and the Commission for the Encouragement of Local Art for the summer. This is the fourth season that visitors to the Municipal Pier have flocked to see art exhibitions on the pier out in Lake Michigan.

The children of the Barnard Public School aided in the invention of a pageant, and designed their own costumes for a pageant and play which they gave to raise money to purchase a painting for their school. The play netted \$125.

L. M. C.

ITEMS

A great Hebrew University is to be built at Jerusalem. Professor Patrick Geddes, who has charge of the replanning of Jerusalem, and F. C. Mears are the architects and their designs have lately been exhibited at the Royal Academy, London. The site for the University is a hilltop on Mount Scopus which rises 300 feet above the City of Jerusalem, from which it is separated by the Valley of Kidron. To the east there is a fall of 4,000 feet to the Dead Sea twelve miles away. The general scheme is based on a hexagonal plan of central court and great hall, the south side of the court being open so that from the principal door of the hall one may look directly down on the ancient city. The hall which is surmounted by a dome with a clear span of about 120 feet is designed to form the center of University life, replacing with its cool shade the quadrangles of Western Universities. Elaborate mosaic decorations will be provided for this hall. The style of architecture is essentially Eastern and Hebraic.

The Senefelder Club of London, which was founded about ten years ago for the furtherance of lithography, and of which Mr. Joseph Pennell, until his return to this country, was president, has transferred its headquarters from Grafton Street to the Twenty-One Gallery, Adelphi, W. C. 2, where works by members of the Club will be permanently on view. A collection of lithographs by members of the Senefelder Club is included, among The American Federation of Arts traveling exhibitions.

The Boston Museum of Fine Arts has joined the movement for Music in Museums. Concerts, few in number but of a high order, it was agreed by the Trustees upon recommendation of the President, are to be given there during the year.

Two evening concerts were given this spring, one by musicians selected from the Boston Symphony Orchestra under the leadership of Agide Jacchia, the other by the Harvard Glee Club under the direction of Dr. Davison. The concerts were free, no admission fee being charged.

Funds for these concerts were contributed by Museum music lovers.

Mr. Huger Elliott, for some years director of the Department of Design in the Boston Museum schools, has been appointed principal of the School of Industrial Art in Philadelphia, to succeed Prof. Leslie W. Miller who has lately resigned after forty years of service in that capacity.

Mr. Elliott is a native of Tennessee and a graduate of Tulane University of New Orleans. He studied at the Columbia School of Architecture and at the Beaux Arts, Paris, and was instructor in the School of Architecture, University of Pennsylvania, and at Harvard; director of the Rhode Island School of Design, and supervisor of educational work at the Boston Museum.

The University of Pennsylvania will include a course in the Fine Arts in its curriculum of the coming year, following the example of Columbia, Yale and Harvard. It is understood that Prof. Warren Powers Laird, now head of the School of Architecture of the University, will organize the new department.

Bertram G. Goodhue of New York has been awarded the commission for the new Nebraska State Capitol to be erected at Lincoln, Neb. The plan submitted by Mr. Goodhue shows a building in the form of three terraces which serve as a base for a huge tower approximately 400 feet high which terminates in a dome, a distinctly unique design. The main offices will obviously be in the first story, the tower it is said will be used as stacks.

Joseph G. Cowell of Boston has painted a mural panel 9 x 12 feet in dimensions for a Universalist Church, Peoria, Ill., which has as a subject, "The Apotheosis of Men." Mr. Cowell is a graduate of the School of the Museum of Fine Arts, Boston, and has made several ecclesiastical mural paintings as well as designed stained glass windows.

Mr. A. Phimister Proctor has returned from the West and is occupying a studio at 168 East 51st Street, New York. He has lately completed an "Indian Fountain Figure" for Mr. George D. Pratt, which is to be erected on the Saratoga State Reservation, Saratoga Springs, New York.